

DESIGN GUIDELINES

PRINCES STREET COMMERCIAL PRECINCT

1. INTRODUCTION

These guidelines have been prepared to assist owners and developers of buildings in the Princes Street commercial precinct who wish to redevelop or renovate their properties. They have been written by the Architecture and Urban Design Staff at Dunedin City Council.

The Princes Street commercial precinct, within the scope of these guidelines, extends from the beginning of Princes Street on the south side of the Octagon, as far south as the intersection of Police and Carroll Streets. (These boundaries vary slightly from those in the District Plan.)

Throughout the guidelines reference is made to "identified facades" of the precinct. "Identified facades" of the precinct comprise all those listed in appendices (a) and (b).

The guidelines apply both to renovation of existing buildings and to the construction of new buildings. They refer specifically to building facades, or street appearance, as it is the facades that define public space, the prime subject of the guidelines.

Note however, that other building elements visible from the street, such as side walls and roofs, are also critical to the streetscape. The appearance of these should also be addressed in an appropriate manner with respect to the streetscape.

The intention of these guidelines is to protect the streetscape quality of the precinct through:

1. Conserving the identified facades within it.
2. Ensuring new work is completed in a manner that enhances the visual integrity of the precinct.

To guarantee the preservation of the character of the precinct it is important that some existing facades are retained, and that new facades are of appropriate design. Appropriate designs are those that will fit comfortably alongside the identified facades of the precinct.

This "contextual" approach to urban design and architecture is the basis for these guidelines, which are intended as positive constraints towards conserving Dunedin's unique architectural inheritance.

It must be emphasised that buildings cannot be considered as though existing by themselves. They both draw from, and contribute to, the context in which they stand. Each "individual" facade is part of a greater "whole", the streetface, which must be respected if it is to succeed in its critical public role.

This is of particular importance when new building is proposed adjacent to, or close by, facades of historic or precinct significance, a common design context in Dunedin.

By adopting the principals outlined in this document it is hoped that development can be encouraged which will help this commercial precinct of Dunedin prosper, whilst retaining its valued historic character.

Ultimately, of course, the quality of buildings retained, restored or redeveloped is dependant on the commitment of the building owners and their designers. The production of architecture "in character" lies in the hands of those individuals, and cannot be generated by regulation alone.

It is recommended that building owners contemplating redevelopment or renovation of their properties, contact an architect or professional designer to provide design services. Preliminary advice is available from the Department of Architecture and Urban Design of the Dunedin City Council.

The Dunedin City Council recognises the importance that buildings and townscapes inherited from the past play in giving Dunedin its unique architectural character. Despite inevitable changes to its streetscape, over the years Dunedin has retained much of its unique charm and character, which the Council believes can best be sustained through a "contextual" approach to urban design and architecture.

2. CONTEXTUALISM

Dunedin is a city richly endowed with an architectural inheritance of outstanding quality. Notable historic buildings include banks, churches, hotels, public buildings, retail premises and private residences, all of which constitute a major and essential part of Dunedin's unique character

This character gives the citizens of Dunedin a unique sense of place, a regional identity, which is clearly recognisable and distinctly different from other New Zealand cities.

It is this identity that the Council is committed to preserving and enhancing, and which forms the cornerstone of the "contextual" approach advocated in the design guidelines.

In broad terms contextual design (contextualism), simply means design that is in character with its context. In this case "context" means the identified facades of the precinct.

Key elements of form such as scale, massing, proportions, horizontal and vertical rhythms, materials, textures and colours must be respected if a building is to succeed "in context".

These, and other elements of architectural form which are critical to good contextual design, are the subject of these guidelines.

It is critical to emphasise that contextualism is more than simply duplicating existing forms from identified facades within the precinct. These should be regarded only as a means rather than an end in themselves. Innovation within these guidelines is hoped for and encouraged.

New additions to the precinct should draw from and refer to, the protected facades within it, while continuing to enhance the visual integrity of Princes Street as a precinct and the city as a whole.

3. DISTRICT PLAN REQUIREMENTS

The Dunedin City Council has produced a proposed District Plan in terms of the Resource Management Act 1991. The proposed District Plan will outline the planning requirements for Dunedin City as a whole and will contain some specific planning requirements for areas like the Princes Street Precinct. The planning provisions of the previous planning document (the Dunedin Section of the transitional Dunedin District Plan) will still be read in conjunction with the proposed District Plan. As the proposed District Plan progresses through the formal notification, submission and hearing process more weight will be given to the proposed document than the previous transitional District Plan.

The Guidelines contained in this document should be used in conjunction with the proposed District Plan.

4. PRINCES STREET, PAST AND PRESENT

With the colonization of New Zealand came Charles Kettle's 1846 survey plan of Dunedin which established Princes Street - George Street as the city's main thoroughfare, aligned to follow the narrow strip of low land which lay between the foot of the city rise and the harbour marshes.

The discovery of gold in 1861 brought with it a period of rapid growth and great prosperity to Dunedin which, before the turn of the century, became established as the commercial capital of the country.

This prosperity was centred in the heart of the Princes Street precinct, the Exchange, and reflected in the quality of its architecture. Many of the city's, indeed the country's, most imposing buildings were constructed there, and the Exchange/Princes Street precinct progressively became a centre of outstanding examples of Victorian architecture, many of which survive today.

Banks, insurance companies, top hotels and department stores as well as the Stock Exchange, telegraph office and post office were concentrated in the Exchange, which was also the centre of the city's transport network.

To either side, lining Princes Street and George Street, many smaller scaled buildings of more modest construction were established. By 1865 these stretched as far south as Anderson's Bay Road and as far north as Frederick Street. This development to the north was greatly facilitated by the establishment of a cutting through Bell Hill (centred in the vicinity of Dowling Street), in 1858.

The precinct still displays the imprint of these early influences, changing markedly in character south of the intersection of Manse, Jetty and Stafford Streets, where the buildings are typically within 3 storeys, and the shop fronts are generally small scale.

Over recent years this area has become something of a focal point to the city's antique dealers, 2nd hand shops and auction rooms. These activities are particularly well suited to the historic nature of the buildings in which they are located. Many examples have survived from the Victorian and Edwardian eras, albeit greatly changed from their original form.

Similar in many ways to parts of George Street, the area has also benefited from some well designed colour schemes to several of the building facades.

Lining the precinct to the north of this area lie many of Dunedin's largest and most noteworthy commercial buildings, including several leading examples deriving from the modern movement in architecture, cheek by jowl with their historic neighbours, and espousing a very different vision of architecture.

More recent additions to this area of the precinct have continued its tradition as the high rise centre of Dunedin, a position it maintains to this day. The concentration here of many of Dunedin's tallest buildings establishes an urban quality, unique in the city.

The commercial dominance of the precinct, however, has gradually declined throughout the latter half of this century. This took place slowly to begin with, but rapidly gained momentum as the century progressed, and the centre of gravity of retail activity moved inexorably northwards, to the George Street end of town.

Retailing in George Street benefited greatly from the areas more favourable microclimate. The lower buildings allowed for greater penetration of sunlight and the near continuous verandah cover provided an extent of shelter lacking in the Princes Street precinct. Princes Street buildings by comparison were frequently devoid of verandahs.

In addition, the flatness of the topography meant that vehicle needs for parking and access were more readily available, while in more recent times the growth in student numbers attending the city's tertiary education centres has provided a large local market for retailers in the area.

Conversely the low pedestrian count which now characterises the Princes Street precinct makes retailing difficult to sustain, with a consequent high turnover in many of the tenancies, and a general lack of development in the area.

There are however some positive indicators.

The increasing number of tourists now visiting the city have brought new custom to the precinct's historic hotels, Wains and the Southern Cross, both of which have now been substantially renovated and operate popular brasserie style cafes adjacent to the street. Plans for the

conversion of the old C.P.O. into hotel accommodation have also been mooted and a number of schemes for developing existing buildings into apartments are currently underway.

5. ARCHITECTURAL STYLE

The facades of the Princes Street commercial precinct present a showcase of architectural styles. They range widely both in scale and building era, from the small Victorian and Edwardian shopfronts of the south end, to the modern multi-storeyed constructions of The Exchange.

Many buildings of great architectural and historic significance can be found throughout the precinct. Few of these however, remain significantly unaltered from their original state.

While much original decoration has been removed, a substantial amount also remains.

There are an assortment of cornices, pediments, balusters and other features which bear testimony to the architectural exuberance of Dunedin's formative years.

The architecture of the precinct may be summarised in the following eras.

Victorian 1837- 1901

Many of Princes Street's most notable buildings date to this period, the heyday of the precinct. To the south end, the remaining examples are modest constructions by comparison to the extravagant commercial premises in and around The Exchange, such as the Bank of New Zealand (1879-1883) and the Southern Cross Hotel (1883).

The facades of this period can be characterised by a monolithic appearance, due to the heavyweight materials used and the relatively small opening sizes provided. Windows were often grouped in twos or threes and usually laid out symmetrically. They were generally rectangular in shape comprising two roughly square sashes. Where provided, verandahs were generally supported on cast iron posts forming a colonnade along the footpath. Highly decorative detailing to the facade was the norm.

Edwardian 1902 - 1912 (post Edwardian 1913-1918)

The Edwardian period saw a continuation of the Victorian tradition of brick masonry facades built up to the street boundary. Decorative motifs were commonly applied to window frames and

parapets. Window sizes began to become larger. Verandahs with decorated fascias were the norm.

The Savoy (1914) is a splendid example of a large scale Edwardian facade which admirably addresses the street.

Interwar 1919 - 1938

The architecture of this period is generally more restrained than the earlier periods. Decorative detailing was formed in shallow relief, parapets are flat or stepped and verandahs unadorned. By this period verandahs were supported by rods fixed back to the facade. Window openings have increased in size, thus glazing forms a larger proportion of the total wall surface. The Chief Post Office (1929-1936) is an excellent example of civic architecture from this period.

Modern Buildings 1939 - 1980

There are a large number of significant buildings in the precinct which date to this period. From the middle of the 1950s on, the "modern movement" in architecture dominated architectural thinking. "Functionalism" determined architectural form - "form" followed "function", and the rectangular grid became the familiar face of modern architecture. Decoration was all but eliminated. Storey heights were reduced and window opening sizes increased. Facades tended to simply express column and beam construction, although in better examples of the period the building surface was modelled and textured to create visual interest. Lightweight materials were explored as cladding. Verandahs were commonly cantilevered off the facade.

Recent Buildings 1980 - Present

During the last 10-15 years there has been a marked reversal of the "less is more" approach of the "Modern Movement" in architecture, the value of ornament and decoration once is again being recognised and celebrated.

As yet, there is little to be seen within the Princes Street precinct to evidence this revival. There are however, traces.

Outside the precinct considerably more examples can be seen.

Architectural features such as triangulated pediments, cornices and capitals can be found in various forms. In some instances these features are literal recreations of historic features, in other instances they are re-interpretations of historic elements, or new forms of ornament based on current technology.

Current Directions in Architecture

The uniformity of many buildings produced during the modern era in architecture has produced townscapes the world over lacking a "sense of place", and deprived of their own identity. As the rigid confines of "Modernism" (otherwise known as "The International Movement") have been thrown off, a wealth of architectural opportunities have been rediscovered.

Traditional architectural virtues of vertical posture, articulation of base, middle and top, and a concern for proportion are once again being explored and exploited. Links with the past are being forged anew.

New developments in architecture recognise the importance of contextual issues.

Regional styles of architecture are being nurtured around the globe.

Contemporary building designers now have to address the challenge of producing buildings that build on the past and reflect the needs and aspirations of the present.

6. DESIGN GUIDELINES

The following guidelines have been prepared to assist property owners and designers to produce building facades that are in keeping with the historic context of the precinct.

It is not the intention of this document to restrict all new buildings in the precinct to those that slavishly replicate the past. Rather, those qualities and characteristics that make the precinct a pleasant environment should be enhanced by any redevelopment work that takes place.

The guidelines are all interrelated, but have been broken into discrete sections to aid their "digestibility".

(a) Context

The Princes Street Precinct contains a wealth of historic individual facades of outstanding architectural merit, particularly in the vicinity of the Exchange.

These, together with several notable examples of more recent architectural styles, and a large number of smaller scale examples from the Edwardian and Victorian eras, combine to form a precinct of great architectural value and vitality.

New developments must respect and respond to this context.

The Princes Street precinct contains a number of Dunedin's tallest buildings, and forms a compact streetscape which directly abuts the footpath. It includes a variety of commercial frontages such as retailing, banking and offices.

There are virtually no significant gaps in this streetscape. Gaps commonly occur when an old building is demolished and the site is subsequently left undeveloped.

The visual integrity of the precinct is destroyed by the loss of facade continuity. The effect can be likened to a missing tooth in an otherwise perfect smile. Some examples of the effect of gaps in the streetscape can be seen nearby this precinct - an example is shown below.

The visual integrity of the streetscape is likewise destroyed by buildings which are insensitive to their context.

Such buildings display no "sense of place", and consequently look as though they don't belong.

New developments should clearly "fit" the context for which they are designed.

When designing new developments, drawings of the proposed building shown "in context" should be used to help ensure a good design and a positive contribution to the precinct.

In more recent years designers have begun to show an increasing commitment to the critical issue of context in design, and some encouraging results can be found within the city.

Context

OBJECTIVE:	To conserve and enhance the characteristic scale and form of the precinct.
REQUIREMENT:	New buildings shall be of a similar height to the identified facades of the immediate precinct.
PERFORMANCE:	The height of buildings shall be as provided for on table 1 (page 87).
	Building frontages shall be constructed at the street reserve boundary and shall occupy the full width of the site.

DESIGN GUIDELINES

- (i) Facades should be within the height limits given by table 1. Ornamental details may extend above this limit.

- (ii) Buildings should be compatible with the identified facades of neighbouring buildings. These should be drawn in context, as part of the design process, when designing new facades or alterations to existing.
- (iii) Buildings should abut the footpath. Set backs are not allowed. Recess' are appropriate at shop entrances.
- (vi) Building frontages should occupy the full width of their site.

(b) Facades

The historic facades of the precinct are characterised by a strong sense of depth, solidity and endurance. They display clear horizontal and vertical rhythms with a marked emphasis on the vertical.

The facades of the Princes Street precinct vary widely in scale, architectural style and building material.

They range from the heavy-weight construction characteristic of the precincts historic buildings, to modern multi-storeyed constructions clad in light-weight materials such as glass and aluminium.

The facades to the precincts historic buildings have in common a sense of solidity and endurance, as well as a similar sense of scale and proportion directly derived from their roots in classical architecture.

Historic facades are usually modulated vertically, a characteristic known as hierarchy. A tiered effect occurs with the pattern of windows changing from floor to floor. This pattern is most pronounced in buildings of 3 or more storeys but can also be seen in 2 storey buildings.

Vertical emphasis is frequently achieved by the continuation of columns expressed through two or more floors.

Long facades are can be designed to achieve a scale more in keeping with the precinct by division into a number of smaller, visually related elements.

Unlike many of their modern counterparts whose form is primarily generated by functional and financial considerations in design and construction, the historic facades of the precinct are extensively modelled, achieving a satisfying sense of scale and depth, frequently lacking in the former.

Failure to adequately modulate a facade leads to buildings that do not address the street well, are ill suited to their neighbours, and patently out of context with the precinct.

Facades

OBJECTIVE: To conserve the characteristic patterns and rhythms of the identified facades of the precinct.

REQUIREMENT: Building facades shall be in character with the identified facades of the precinct.

PERFORMANCE: Facades shall be visually subdivided so as to have a clearly expressed base, middle and top.

Facade composition shall emphasise the vertical dimension.

Long facades shall be broken into vertical bays.

Above verandah facades shall have a solid appearance.

DESIGN GUIDELINES

- (i) Facades should read as massive elements punctuated by window layouts, which respect the patterns established in the protected facades of the immediate precinct.
- (ii) Facades should be modulated along the street, long facades divided into vertical bays. Projecting or recessed elements will enhance this effect.
- (iii) Facades should be clearly expressed as having a base, middle, and top.

(iv) Facades should be subdivided into visually digestible elements. Window grouping, modelling of facade surfaces and ornament can achieve this.

(c) **Windows**

Window layout, detail and shape are important ingredients in the character of a building. Windows are a key element in a buildings "face" to the street and help endow the facade with a recognisably human scale.

Windows on Victorian and Edwardian facades were usually arranged symmetrically along the facade, and commonly grouped in pairs or threes with each floor level articulated by a change of window detail. On large buildings this helped play down their overall size and scale them better to the street.

Deep reveals to these windows create a sense of depth to the facade. Detail to window surrounds adds definition to the window as an individual element in the overall composition of the facade.

Regardless of the scale of building, window sizes and proportions were fairly constant. Windows were vertically orientated and rectangular in shape, generally comprising approximately two square sashes.

As building science developed, greater spans became possible, and opening sizes increased, resulting in ever larger window openings, a diminished appearance of solidity, and a changed sense of scale.

Along with this progressive increase in the size of window openings was a decrease in the use of ornament and decoration. In many modern buildings, windows are reduced to simple unadorned openings in the wall. A large number of older buildings were stripped of applied decoration in order to "modernise" them.

The large areas of glazing that it is now possible to include in facades need to be carefully designed if they are to be suitably scaled to the street.

Windows

OBJECTIVE:	To maintain the characteristic layout and proportions of windows to the identified facades of the precinct.
REQUIREMENT:	Windows must be generally consistent with the size and shape of those on the identified facades within the precinct.
PERFORMANCE:	Window layout should be symmetrical and/or rhythmical. Windows on long facades should be arranged in groups. Windows shall be proportioned consistent with the proportions of windows on the identified facades within the precinct.

DESIGN GUIDELINES

- (i) Windows should not be obscured by cladding, signage, renovations, etc.
- (ii) Window layout should be an integral part of the overall composition of a facade. To avoid monotony on long facades they are best subdivided into smaller groups.
- (iii) Windows above street level should emphasise the vertical rather than horizontal dimension.
- (iv) External fire escapes, where necessary, should be designed to integrate with the overall design of the facade.

(d) Skyline

Parapets and cornices provide a silhouette to the facade and serve as the capping element, or top, to the overall composition.

Variety in skyline detail contributes greatly to the visual intrigue of the streetscape.

Most of the highly ornamented parapets that once featured throughout the precinct have disappeared with the buildings themselves, or have been removed, either for reasons of safety, or in attempts to modernise some of the older buildings which remain.

Some fine examples can still be found however, silhouetted against the sky as stand alone examples from a building grammar once common to all.

Cornices too have suffered a similar fate, although these and other building elements derived from classical architecture, are once again returning to use, (generally in less ornate form), as architects attempt to redress the remorseless uniformity of the widely despised rectangular grid, which has come to dominate the face of commercial buildings over the last 30 years.

Skyline

OBJECTIVE:	To ensure that the tops of building facades are visually interesting.
REQUIREMENT:	Buildings shall incorporate skyline features that contribute visual interest to the top of the facade.
PERFORMANCE:	Facades shall incorporate skyline features such as a cornice, parapet pediments, finials or equivalent features.

DESIGN GUIDELINES

- (i) A parapet and/or cornice line is an effective way of articulating the top of a building and may be used as a visual link between neighbouring buildings of similar heights.

A parapet also serves to at least partially conceal the roof from the street.

A parapet or cornice line should be incorporated in any new development.

- (ii) Architectural elements such as pediments and volutes may be incorporated in new developments. These items may be derived from historic sources, or may be contemporary interpretations of those.

- (iii) The use of features such as flag poles, finials, balusters and pediments creates variety and intrigue along the skyline of the streetscape.
- (iv) The Council encourages the reinstatement of such features removed from many building at various stages of "modernization".

(e) **Ornament**

For many years derided by architectural purists as being superfluous, or even decadent, the value of ornament in architecture is once again being recognised and celebrated.

Traditionally used as symbol or allegory, ornament continues to offer a rich source of visual interest and identity to buildings.

Ornament, in the architectural sense, can be considered to be any element on a building that is superfluous to either its function or its structure. The presence of ornament on a building helps to provide a human scale and add visual intrigue to the streetscape.

Applied decoration can be found on the older facades throughout the Princes Street precinct, with some outstanding examples on the historic facades of the Exchange area.

In the Victorian and Edwardian period, buildings were often lavishly decorated. Degree of ornament was frequently associated with the status and wealth of the building and its occupier. Thus the buildings of insurance companies, banks and other financial institutions were heavily embellished with ornament.

Churches also benefited from a high degree of ornamentation. During the Victorian period Churches were usually of Gothic style as opposed to the Classical style used for Banks.

Several impressive bank buildings, all of which are noted by the Historic Places Trust, lie within the Princes Street precinct.

These include the National Bank by C F McDonald (1911), the Bank of New Zealand by William Armson (1879) and R A Lawson's Union Bank (latterly the ANZ), dating to 1874.

Note the restrained use of ornament on Lawson's severely classical style facade compared to the inventive exuberance of Armson's Bank of the same period.

The historic buildings that were built to house the retailers of the precinct were less elaborate than the banks and churches, however, decoration was an integral part of those buildings also. Much of the original decoration has been removed as the facades were "modernised". The decoration that is evident today generally represents the late Victorian/Edwardian period. The Edwardian period of architecture was characterised by a flamboyant use of a range of motifs and eclectic styles.

Ornament was commonly incorporated above windows in the form of triangulated or arched pediments. These also had a practical purpose: to shed rainwater. Projecting cornices sometimes feature toothlike projections below them, which were called "dentils".

In the period following the first world war, decoration was generally used with more restraint. By the 1930's some Art Deco influenced styling was incorporated in the precincts buildings, frequently, by way of remodelling existing facades. A small extent of this can still be found today.

Ornament

OBJECTIVE:	To maintain the use of ornament on building facades in the precinct.
REQUIREMENT:	The detail design of facades shall continue the ornamental tradition of identified facades within the precinct.
PERFORMANCE:	Ornament shall be included as an integral part of the facade design of new work in the precinct.

DESIGN GUIDELINES

- (i) The inclusion of ornament as an integral part of the overall design is a time honoured means of ensuring a human scale to a building facade.

Consideration should be given by building designers to appropriate ornament for new development or redevelopment work. The design goal is to integrate new facades with the identified facades of the precinct.

- (ii) Ornament is frequently derived from historic sources. These motifs may be used literally or as a source of design for new ideas.
- (iii) Likewise historical motifs may be given new life through being employed at different scales, used in new locations, or constructed in new materials.
- (iv) Decoration provides the opportunity to give three dimensionality to a facade. By projecting and recessing decorative elements, shadows are created, suggesting depth and substance to the facade and providing additional visual interest.

(f) Materials

Solid plasterwork, brick and stone are the predominant materials of the identified facades to the Princes Street precinct. With careful design, the characteristic sense of solidity and endurance which these achieve can also be achieved using other materials.

The earliest buildings in the precinct were constructed in timber framing clad in weatherboard.

As the city flourished, more substantial buildings began to appear, their status reflected by their construction - brick, solid plaster and stone, the plaster work often modelled and sculptured to give depth to the facade, the stone worked to a variety of finishes - rusticated (rough), smooth or polished according to the architectural composition of the facade. Bluestone and limestone are common materials found on the precincts historic facades.

Some of the more recent buildings in the precinct use these same materials as a course chip finish to their precast panel cladding. Polished stone veneers also feature at the base of many of these buildings.

Lightweight claddings such as metal, glass, and fibrous cement sheeting are not suitable for extensive use on the facades of this precinct.

Materials

OBJECTIVE:	To maintain the robust appearance of the streetscape.
REQUIREMENT:	Building facades shall be clad with materials which are visually consistent with the identified facades of the precinct.
PERFORMANCE:	Building facades shall be clad with plaster, brick, stone or concrete, or materials used to give a similar visual effect.

Design Guidelines

- (i) Materials used should provide a robust appearance to the streetscape. Especially suitable are brick, stone, solid plaster and concrete finished in an appropriate manner. Facades in brick and stone should not be painted over.
- (ii) Glazing should be designed so as not to dominate the streetscape. If large areas of glazing are used they should be subdivided by substantial mullions, transoms and columns, the patterns so formed in character with the glazing patterns found on the identified facades of the precinct.

Large areas of reflective or dark tinted glass should be avoided.

- (iii) Inappropriate and out of character materials must not be used on facades. Generally all thin sheet claddings fall into this category e.g. corrugated iron, aluminium sheeting and fibrous cement sheet.

(g) Colour

The appropriate use of colour can considerably enhance the streetscape while highlighting and complementing the architectural qualities of the facades.

Apart from the south end of the precinct where some careful and lively colour schemes have considerably enhanced the street appeal of the area, there is a general lack of life throughout the precinct in terms of colour.

While the stone finishes to many of the precincts facades should certainly remain unpainted, and likewise the plasterwork to many of the others - there remain a number of facades that would greatly benefit from a more carefully thought out use of colour.

The U.F.S. building is such an example. It's restrained decorative motifs are lost in it's current monochrome finish which fails to realise the facades full potential.

Further south, a long run of windows to an almost featureless plaster facade presents a banal face to the street. Even such simple means as well maintained flower boxes could provide the touch of colour needed to bring this facade to life.

Stand out colour schemes should be avoided. The colour scheme to the Canton Cafe is patently unsuited to its context. It not only denies its own potential but devalues that of its historic neighbours, and the streetscape at large.

In choosing colour schemes, great care should be taken when selecting from colour charts, as these can give a misleading impression by themselves. Test patches should be tried on site and consideration given to neighbouring buildings. Where verandahs are provided, special care should be taken to integrate colour schemes above and below.

The extension of the Octagon/George Street paving at least as far as the Exchange will provide another welcome element of colour to the precinct as well as a sense of continuity to the whole of the main street.

Colour

OBJECTIVE: To enhance the precinct through appropriate use of colour.

REQUIREMENT: Colour schemes shall relate to the architectural detail of the facade.

PERFORMANCE: Protected facades of unpainted brick or stone shall not be painted. Colour schemes to other protected facades shall be consistent with their architectural detail.

DESIGN GUIDELINES

(i) In selecting appropriate colour schemes, neighbouring buildings should always be considered.

Restrained use of complementary colours, or the use of several tones of the same colour, are well established principles for ensuring a good result.

(ii) Colour may be used to highlight or enhance architectural features. For example, columns may be painted in a darker hue of the same colour used in the facade. The use of strongly contrasting colours should be avoided.

(iii) Period colour schemes may be recreated or compatible contemporary colour schemes adopted. The DCC Department of Architecture and Urban Design can provide guidance in selecting suitable historic or contemporary colour schemes.

(iv) Avoid dark and monotonous colour schemes which conceal architectural detail. Light colour schemes allow detail to be more easily perceived.

Colour patterns that don't relate to the facade are not recommended.

(v) Corporate colour schemes having no regard for their context should not be used.

(h) Corners

Corner sites are critical locations in any precinct, with particular landmark potential. Corner buildings should define the corner and address the intersection.

During the Victorian and Edwardian eras corner sites were recognised as having tremendous potential to "make a statement". Consequently many of the more impressive early buildings were erected on corner sites. Some very good examples of these can be found in this precinct.

Buildings such as the Haynes Building which housed the old Savoy Restaurant, and the Grand Hotel (now part of the Southern Cross Hotel) are buildings that capitalise on their corner location, although the impact once conveyed by the old Grand Hotel Building has diminished since the loss of the highly ornamented parapet with which it was once crowned.

Other corner sites in the precinct have not been well addressed. Their buildings lack definition as corner buildings and appear to have no regard for their context.

Corners

OBJECTIVE:	To realise the landmark potential of buildings constructed on all street corners.
REQUIREMENT:	Buildings shall incorporate architectural features that enhance the corner.
PERFORMANCE:	Buildings shall define the corner and face the intersection.

Design Guidelines

- (i) Corner sites present the opportunity to create a landmark building. The use of features such as turrets, flagpoles and pediments, is an effective way of emphasising the corner. These items are not bound by the height restriction that applies in general.
- (ii) Corner buildings should face outwards across the intersection preferably with the entrance at the corner. The corner may be emphasised by architectural features such as columns, gargoyles, a pediment, or other items which enhance it's significance.

In designing a corner building it is important to consider it's appearance from the perspective of someone standing diagonally opposite.

- (iii) Verandahs may be stepped, glazed, or pedimented at the corner to emphasise the significance of the building and to indicate point of entry to the building.
- (iv) Corner buildings should be at least as high as their immediate neighbours low, squat buildings with predominantly horizontal banding are ill suited to corners in this context.

(i) **Verandahs**

With the exception of some of the historic facades, continuous verandah cover is an essential characteristic of the Princess Street precinct. As well as providing shelter, verandahs define the pedestrian realm between the shopfronts and the road.

Contrary to what one may expect to find, historic photographs reveal that verandah cover was not a regular feature of the precinct's early shopfronts. Most had none. Where they were provided they were supported by a line of posts forming an arcade-like space alongside the road.

While nothing of these remain in this precinct, a few remnants can still be seen in other parts of the city.

Most of the verandahs to be found in the precinct today are flat, with a dropped fascia and are supported by steel ties extending from the facade. An intriguing variety of decorative forms can be found performing this function.

In more recent examples new verandah forms have been introduced and glazing has become a feature, providing for a better view of the facade and allowing light to penetrate into otherwise shaded spaces. These glazed verandahs are often supported on "space frame" type structures or cantilevered off the face of the building.

Verandahs

OBJECTIVE: To provide verandah cover to all facades other than those historic facades to which it is not provided.

REQUIREMENT: Verandahs are to be provided to all facades other than those historic facades where they are not an original feature.

PERFORMANCE: Verandahs shall shelter pedestrians from rain and be continuous with adjacent verandahs.

Verandahs shall have a minimum width of 2.5 metres and be visually consistent with the building supporting it. Verandah facades shall be no deeper than 450mm.

DESIGN GUIDELINES

- (i) Verandah cover should be provided to new facades and reinstated where previously provided. Verandahs shall project 2.5 metres from the face of the building.
- (ii) Verandahs may be supported on posts. Verandah height shall be consistent with neighbouring verandahs.
- (iii) Appropriate verandah types include the traditional bullnose verandah or the flat verandah with dropped fascia. The fascia provides an opportunity for integrated signwriting or decoration. Portions may be glazed or raised in a vaulted form or gable.

If a sloped verandah is added to an existing facade, care should be taken to integrate it with the facade.

- (iv) Verandah soffits (undersides) must be appropriately finished and under verandah lighting provided.

(j) Shopfronts

Shopfronts provide the street with visual interest and life. Well designed and presented shop fronts can add immensely to the visual quality of the street. The design of a shopfront should relate to the design of the facade above the verandah level.

An attractive shopfront is not only critical to successful retailing but makes an important contribution to the street appeal of a precinct.

The street level frontage is that part of the building that people experience most closely - it is here therefore that quality of design, materials, fittings and finishes is (arguably) most important - small details are critical and have the potential for great effect.

In addition, the quality of the shopfront and its display, is almost invariably perceived as being closely associated to the quality of the goods and services being offered.

Due to changing patterns of retailing, shopfronts are liable to change at reasonably frequent intervals. This is particularly evident in the Princes Street precinct, where many tenancies have had a very high turnover rate in recent years. Diversity and freedom of expression are welcome characteristics of a retail precinct, however to maintain a sense of coherence within the precinct some guidelines are desirable.

A common feature of shopfronts throughout this precinct is the recessed entry porch - a welcoming gesture which also provides a greater window display area, and a space for people to stop and look at displayed items without disrupting pedestrian traffic flow.

Recessed entry spaces also provide a pleasant degree of modulation and rhythm to the street edge.

Shopfronts

OBJECTIVE:	To maintain the continuity of the precincts shopfronts.
REQUIREMENT:	Facades shall incorporate an adequate extent of glazing at street level.
PERFORMANCE:	Entranceways to upstairs shall be a maximum width of 3 metres.
	A special feature should be made of entranceways, which may be set back from the street.

Glazing to shopfronts should not be less than 30% of the frontage at street level.

DESIGN GUIDELINES

- (i) Shopfronts should occupy most of the width of the facade and should remain free of excessive advertising, obscuring the windows. Retailers are encouraged to maintain interesting and vibrant window displays.
- (ii) Recessed entries modulate the streetscape and create visual interest. These should be maintained and included in new developments. A recessed entry also provides a better display area and creates the opportunity to lay quality paving or a special feature at the entry to a shop.
- (iii) The facade below verandah level should relate to the facade above. The large areas of glass used to create "display windows" of shopfronts frequently destroy this relationship. Columns, for example, should remain continuous above and below the verandah.
- (iv) Quality of design, and detailing at shopfront, is important. Glazing bars may be used to reduce the bland appearance of large areas of glazing to a scale more suited to the street. The right choice of materials and fittings contributes greatly to the appearance of the shopfront.

(k) Signs

Well designed signs can markedly enhance the visual integrity and vitality of the streetscape, while clearly directing and attracting the public.

Conversely, ill conceived signs can destroy these same qualities and reduce the streetscape to an incoherent scramble of advertising.

Signage is a critical aspect of any streetscape. Good signage provides clear information while making a positive and interesting contribution to the streetscape, without compromising commercial success.

Ill conceived signage is visually intrusive and considerably detracts from the quality of the streetscape. It is worth considering that quality of signage is commonly associated with the quality of the goods and services on offer.

Well designed signs need to carefully address many elements of design such as scale, materials, colour, style placement and context. These should be carefully co-ordinated with respect to the overall design of the buildings facade and the nature of the business being advertised. Well designed lighting can further enhance signage.

Several very good examples of signage can be found within the precinct, however there are also others that detract considerably from the quality of the streetscape.

Signs

OBJECTIVE:	To ensure that signs to the facades of buildings complement the character of the precinct.
REQUIREMENT:	Signs shall integrate with the architectural character of the identified facades within the precinct.
PERFORMANCE:	Signs shall not dominate facades nor conceal windows or architectural features.

DESIGN GUIDELINES

- (i) Signs should be designed to integrate with the architecture of the building and the precinct. They should be placed so as not to obscure architectural details.
- (ii) Signs at first floor level of facades may be suspended perpendicular to them, so as to better address persons travelling down the street.

Sides of buildings visible from the street should not be used as billboards. Discrete signage may be applied.

- (iii) Signs should not dominate facades, and should generally be no larger than required to convey their message.

- (iv) Creative signage can make a very positive contribution to the streetscape. This could include special paint finishes and materials, neon lights and banners.
- (v) Carefully designed lighting can add dramatically to the impact to signs and highlight architectural features.

(I) Restoration

Restoration of historic buildings can greatly enhance the area and improve the image of individual businesses. The reinstatement of features lost through deterioration and/or succeeding phases of "modernisation" is to be encouraged.

For much of the modern era there has been a prevailing attitude that old buildings need to be demolished to make way for the path of progress. However, in recent years a growing realisation of the worth of historic buildings has been occurred. The growth of the Historic Places Trust bears testimony to this trend.

Dunedin is very well endowed with historic buildings, and fortunately there has been a growing trend towards refurbishing and restoring those buildings. The restoration of the Municipal Chambers building and the current restoration of First Church are leading examples of the increasing value that society places on worthy historic buildings.

The Princes Street precinct contains a wealth of buildings of outstanding architectural and historic merit. The most noteworthy of these are concentrated in the Exchange area and include the National Bank, The Bank of New Zealand, the Chief Post Office building, the former ANZ Bank, the Grand Hotel (now part of the Southern Cross) and Wain's Hotel. The latter two have both been substantially renovated in recent years and the facade to the National Bank undergone a major clean.

Towards the south end of the precinct the appearance of several smaller buildings of less architectural significance has been markedly enhanced through some well chosen colour schemes and a degree of restoration work.

Other opportunities throughout the precinct abound. Photographic records reveal that much of the ornament which once graced the historic buildings of the precinct has been removed - evidence of this kind can be obtained from the numerous books which have been published on early Dunedin.

The Hocken Library and the Early Settlers Museum are also good sources of historic information.

The DCC advocates the retention of historic facades within the precinct - preliminary advice may also be obtained from the Urban Design and Architecture Department.

Restoration

OBJECTIVE:	To encourage the restoration of protected building facades.
REQUIREMENT:	Protected facades listed in appendixes a and b should be restored to their original form and appearance.
PERFORMANCE:	Original architectural features should be reinstated and damage to facades repaired.

DESIGN GUIDELINES

- (i) Reinstatement of original architectural features that have been removed or destroyed through years of neglect, is actively supported by the DCC.
- (ii) The Architecture and Urban Design Department of the DCC will provide free architectural advice to property owners who are intending to restore historic facades. Advice is available on restoration techniques, suitable colour schemes and potential building uses.

(m) Demolition

Demolition of significant facades that contribute towards Princes Street's special character must be avoided if that character is to remain.

The historic character of the Princes Street precinct is conveyed both through the registered buildings listed by the Historic Places Trust and a number of other, smaller scale buildings, the facades of which (at least) the City Council wishes to be retained. The retention of a critical mass of historic facades is essential to maintaining a sense of Dunedin's unique and valuable architectural identity.

Appendix A lists the buildings that are registered by the New Zealand Historic Places Trust. Consultation with the New Zealand Historic Places Trust is required for all buildings listed by the Trust. Although the interest of the City Council, and thus the focus of this Guideline, is the building facade only, the New Zealand Historic Places Trust registers the whole building.

The facades listed in Appendix b are significant for the contribution they make to the streetscape. It is permitted for the building structure behind the facade to be modified. In fact a completely new building may be erected behind a retained historic facade as has been achieved with the Crown Clothing Company facade in Frederick Street.

The Dunedin City Council may be prepared to offer incentives to owners/developers considering redevelopment behind an historic facade, if restoration is part of the proposal. Should you wish to pursue this opportunity please contact the City Council.

Demolition

OBJECTIVE:	To prohibit demolition of protected facades and maintain the continuity of the street face.
REQUIREMENT:	Consultation with the New Zealand Historic Places Trust is required for all buildings listed by the Trust.
PERFORMANCE:	The facades of buildings listed in appendixes a and b shall not be demolished. Where demolition is permitted, new buildings, in compliance with these guidelines, shall replace those demolished.

DESIGN GUIDELINES

- (i) Do not demolish listed facades.
- (ii) Redevelopment may take place behind historic facades.
- (iii) Incentives may be provided to encourage landowners to retain and restore historic facades.
- (iv) Check with the New Zealand Historic Places Trust before attempting to modify any historic listed building.

7. APPENDIX A.

Historic Places Trust Registered Buildings

		Registration Category
Savoy Building, Princes Street		1
Edmund Anscombe	1914	
Queens Building, 109 Princes Street		11
Excelsior Hotel, cnr Dowling & Princes Streets		11
DEKA Buildings (formerly Woolworths)		11
Princes Street, Dunedin		
National Bank, 193 Princes Street		1
Charles Fleming McDonald	1911	
Bank of New Zealand, 205 Princes Street		11
William Barnett Armson	1879	
Southern Cross Hotel, cnr Princes & High Streets		1
Louis Boldini	1883	
Chief Post Office, Princes Street		11
John Thomas Mair	1929	
Clarion Building, opposite CPO on Princes Street		11
ANZ Bank Building (former) 319 Princes Street		11
Robert Arthur Lawson	1874	
Wains Hotel, 310 Princes Street		11
Mason, Wales & Stevenson	1878	

7. APPENDIX B.

Historic Facades That Shall Not Be Demolished

18 Princes Street	Hallensteins building
21 Princes Street	Central Fruit Co
25-27 Princes Street	Headquarters Salon
33 Princes Street	Office Support
67 Princes Street	Bowkers Menswear
69 Princes Street	Langwoods Photography
73 Princes Street	Mindgames & Puzzles
79 Princes Street	The Hat Shop
102 Princes Street	Ma Cuisine
104 Princes Street	Trimmers Salon
106 Princes Street	Computech
108 Princes Street	Vacant
110 Princes Street	Bell Hill Cakes
112 Princes Street	Crystal Centre
114 Princes Street	Clark Personnel
118-122 Princes Street	Disk Den
126 Princes Street	Galata Kebab
128 Princes Street	Robs Wool
132 Princes Street	J C Gore
134 Princes Street	Rigoletto
136 Princes Street	Variety Handcrafts
138 Princes Street	Winston Darling Travel
140 Princes Street	Vacant
146 Princes Street	Bezetts Butchers
168 Princes Street	Vacant
172 Princes Street	Drake Leather
174 Princes Street	Bruce Pearson Jewellery
199 Princes Street	Stewarts Fish
201 Princes Street	Canton Cafe
364 - 368, corner Stafford Street & Princes Streets	
372 - 378 Princes Street	Loose Enz Hair Stylist

377 Princes Street

380 Princes Street

386 Princes Street

389 Princes Street

390 - 394 Princes Street

391 - 395 Princes Street,

396 Princes Street

402 - 412 Princes Street

403 - 411 Princes Street,

414 - 416 Princes Street

422 Princes Street

23-24 The Octagon

Catch-A-Bus

Plumblys Auction Rooms

(originally Sievwright &

Stouts Building)

Farmers Motor Supplies

Southern Alarm Services

Fornos Auctioneers

Roganos

Hair Stylists

Beaus Place

Unique Cuisine

Empire Hotel

James Wren & Co.

Robinson & Sons

Tax line

Christian City Church

Motor Parts

Cordon Bleu

Hagglers 2nd Hand Shop

Athenaeum Building

7. APPENDIX C.

Table 1

LOCATION	HEIGHT IN METRES	
	MIN	MAX
Facades to Octagon	9	15
From Octagon to Manse Street/ Jetty Street Intersection	12	32
South of Manse Street/Jetty Street Intersection	9	15